

ART Education

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vol. 8 no. 3 march 1955

ART EDUCATION

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OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE NATIONAL ART EDUCATION ASSOCIATION.
COVER DESIGN—HUGH WILLIAMS

YOUR CONFERENCE



MARION QUIN DIX,
President N.A.E.A.

The conferences of the NAEA have revealed a steady progress in the direction of being great national workshops, full of vigorous participation by all members, rather than big shows, aimed at a passive membership audience, gathered together as a mutual admiration society. We think we have made further advances along this line in planning the 1955 Conference. There is provision for literally every kind of interest and problem of art teachers. From getting your hands dirty with actual materials to swapping ideas with some of America's most stimulating minds, the opportunities are continuous and widespread. It is probably fair to say that every meeting and every phase of the Conference is designed to be a professional working session.

Look in this issue of the Journal and check the wide range of possible problems to be dealt with in pre-convention workshops, general sessions, discussion groups, consultant meeting, and open committee meetings.

By doing a little advance "homework" you may avoid some of the frustrations of selection on the spot among the richly varied offerings of the program. Your post-conference satisfaction will, in all likelihood, be much greater, the more actively you involve yourself at all possible points. In making this suggestion I am not in the least afraid that you will achieve any the less of socialization. The traditional friendliness and informality of art teachers in conferences, very often commented upon by visitors from other fields, can be counted upon to provide the relaxation and pleasure of foregathering with old friends, that has never yet failed.

In addition, you can do much to enrich your own satisfaction in the Conference and the aims of the association by inviting new members and representatives of other educational interest to come with you to meet and enjoy fraternizing with your special professional friends. We have many only partially realized natural relationships with every earnest worker in education, no matter what his special field. Why not do your part to help gather them with us and strengthen our forces?

Although I have been emphasizing the active working attitudes with which we go into conference, I do not wish to overlook the vital intellectual core of our proceedings. We have a great theme, undoubtedly the greatest theme of our times, and we think it is a "time for greatness" among art teachers no less than any other workers for democracy. We think you cannot afford to miss a single bit of what our General Session speakers have to say. Everyone of them is vitally concerned with the state of the world today and with the place of art interests in working our way intelligently through this period of great threat and great promise.

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THERE'S MORE ART IN THE SELF-CONTAINED CLASSROOM

PHYLLIS LOGAN

Elementary Art Director

Tucson, Arizona

For several years we have been working toward self-contained classrooms in the Tucson elementary schools. As more teachers teach their own art, more art is taught. More art means more fun, better understanding, more culture, greater participation, greater interest in art in the school and throughout the community.

Robert D. Morrow, Supt. of Schools

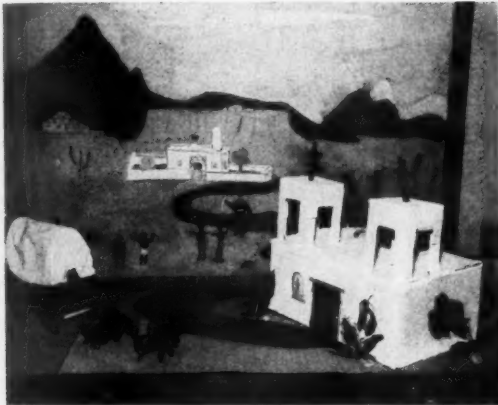


Why I have promoted the self-contained classroom:

I started to teach in a rural school . . . all eight grades and all subjects. My experience there proved to me that even though the teacher is not an art person, she can develop an excellent program working with a good, enthusiastic consultant who is familiar with the elementary school and who is acquainted with good elementary school practices. In-service training where teachers are helped to plan, where suggestions are made, and where help is given in executing the art program, are the needs of the classroom teacher. Art is not a "special" subject at all. It is within the reach of all of us. There is general agreement that the special period and definite time allotment for art education in the elementary school is artificial and does not fit the pattern of creative education. Art should permeate the whole curriculum and come when there is a need for it. Art education must be a part of the daily living and cannot be turned on and off at a given-scheduled time each day so that a special art teacher can come in. For this reason the elementary teacher must be a teacher of art.

Art as a part of the fine arts has preventative and therapeutic values. Art helps to counteract tensions and frustrations so that they will not create problems later on. Opportunity for expression in the arts is included in the daily program of the modern elementary school as an integral part of daily living, or art is not playing its true role. We need the specialist to help the teacher teach art. We do not need her to teach the art in the first six grades of the experience-curriculum. Because more art is taught in a self-contained classroom, we find more realization of self . . . the fourth R . . . a must for our survival.

Individual morality prevents a society of delinquent, immature adults. The better one is understood in the first six years of his school life, the better will be his performance. No small



child adjusts to several different teachers any more than he does to different sets of parents. When art is taught in the self-contained classroom we find many opportunities for practice in democratic procedure, cooperation and leadership; working and sharing materials with others; accepting freedom with responsibilities while working as a member of a group; and respect for the individual and group contributions to society. We do not mean to infer that a special teacher of art cannot do these. We do mean to express our belief that when we have **more** art of the type provided in the self-contained environment all of society benefits and has more fun with the arts.

Can we be consistent? Aren't we showing "reversals" when we advise the city teacher she needs a special art teacher to teach her art class and then turn to the rural teacher and tell her she is such a whizz that she can teach music, art, play, reading, writing, and spelling? Special teachers imply that art is a special subject to be always categorically set off in a compartment of the day's work. I feel that as the quality of creativeness comes from within it cannot be imposed by a teacher, but it can be drawn out, by encouragement, availability to many materials, a spirit of friendliness in a permissive atmosphere. Special teachers are apt to impose methods which halt a child in his ability, when she hasn't lived with him throughout his complete day. Art is a **regular** part of all our lives whether we are teachers or the children . . .

PHYLLIS LOGAN

The principal is more involved and as he participates he, too, has fun growing in art in the self-contained classroom.

Personally, when all of the teachers started teaching their own art, I, too, became interested in art education. Prior to that time, I let the person in charge of so-called "special" areas take complete responsibility. I believe, this is what happens with "special" programs. Art should not be presented as a special subject needing a special teacher. It is within the reach of all of us, as I have learned since we've had our self-contained classrooms here in Tucson. My wife and I recently had great fun redecorating our whole house due to this awareness of art we've both acquired.

ROLLIN BURR, Principal
Davis School

Art becomes more meaningful and satisfying when it is correlated and integrated with the whole program as thoroughly as the self-contained classroom teacher can. In this way art can come at the time when it is most needed and at the same time permeate the whole school program. The modern school must have flexible



classroom programs to meet the needs of individual children. A particular child may need art at a time when the special teacher is not scheduled. Through workshops, the regular classroom teacher can be well-equipped to recognize a child's need for art and provide for it when the release of emotion is necessary for that particular child. Art becomes a **living** part of everyday life when it is part of the curriculum all of the classroom day.

ALICE REINICKE,

Principal and former grade school teacher
Mary Lynn Elementary School



Here is another specific example of what happens when every teacher teaches his own art.

When a principal and his teachers all become aware of art an old building with an old entrance and an old hallway gets transformed.

Around the old school house doorway we added grill work. This added interest and a "new look" without changing the structure at all.

The entrance walls needed a fresh coat of welcoming color . . . a color which would be a restful background for two carefully chosen gallery reproductions. Pale sage green was chosen. Three or four ordinary chairs were leather-cov-



ered to place under the painting on one side of the wall. We forgot the high ceilings and the old linoleum which we had wanted to vanquish. The solution to that was to pick up the brown in the chartreuse-brown leather covers on the cushions. The built-in reception counter for the receptionist and the lounge for waiting guests and parents completely squelched the "barniness." The same leather was put on two comfortable lounge chairs for times when traffic is heavy! One wall needed a vivid, gay, intense color for spice. We chose coral. This wall needed all old telephone cords and wires removed. The other walls in the reception room were made a soft, light value of the one **intense** coral colored wall, behind the bulletin boards and reception area. What about the ceiling? No one ever even sees that now!

In other words, there is more **ACTION** when every teacher is aware of art and interested in



getting results. In answer to your question, "Do you believe in art in the self-contained classroom? and if so, why? I am writing a specific example.

How did the paintings on the walls just inside the door come about? It didn't "just happen." Classroom teachers, who had become interested in art generally became conscious of a need for a gallery of pictures in this building. The idea became contagious until all classroom teachers, with their class mothers, were serving as a self-appointed committee and this gallery of pictures became a part of that gallery. The community gallery now is insured for \$2800.00 and contains more than 250 circulating paintings. From Sam Hughes and its little nucleus of interest every school now participates and over 20,000 children grow in art understanding and appreciation. There's greater community participation when every teacher helps to interest every mother. Now all of the PTA's and JUNIOR LEAGUE members share in our knowledge and grow with us. There's more art consciousness.

MR. ELBERT GUMP, Principal
Sam Hughes School



An art major speaks:

As a regular classroom teacher, I see many strong advantages to teaching my own art here at Richey School. I have a classroom of thirty-seven Indian children. I know their needs and their experiences upon which I base their art program. It took me some time to get well enough acquainted with them so they really expressed themselves. At first they tried to figure out what they thought I wanted . . . and their

expressions were stiff and there was little true art coming from them. I feel art is the outer expression of inner emotions and no stranger would get much when teaching the arts to this group. I do not feel my group unique in any way. Small children do not completely express themselves in an uninhibited fashion unless they see their teacher constantly. This is impossible with a special teacher of art. I also know their interests, now, and can make art really fun for them. We look forward to having our art together and all the fun that comes with it. I wouldn't want to be a special teacher of art and I wouldn't want my art class taken away from me.

JOAN THOMAS, Fourth grade teacher
Richey School



The Music "Specialist" contributes:

All forms of the arts are concerned with dynamics, rhythm or movement, mood, and space relationships.

Educators constantly seek ways of integrating all the factors of education. Since true integration is a process that happens within an individual, the classroom teacher (more than any other single force) holds the key that unlocks the door to the process. The classroom teacher, who spends more activity time with the child than anyone else, knows the child better and has greater insight into his personality. She will know, or at least have more opportunities to know, when these common factors will have the greatest significance in the child's individual growth.

The ability to effect freedom of body movement in dance to the accompaniment of music develops a feeling of space relationships. This can, in a self-contained classroom situation, be immediately related to space relationships and movement in art as well as music. The "feeling" of the music, through dance or quiet listening, can be related to texture, design or color. The relatively short attention span of the child does not permit time to wait for a specialist. The time for greatest integration will have passed.

Freedom and security are two key factors in a rich experience. A child in a constant environment finds more freedom and security in that environment than if an outside element is introduced.

This can make possible the objectives of the arts as defined by Michael F. Andrews in "Art": 'Through art the child is taught to transform inner spirit to outward forms of expression so that it speaks of morality.'

In the past, such a program could exist only with an ideal situation, for the limitations at many levels were material limitations. Today music materials for almost any need are available and easy to use. Records for singing experiences make possible rich music experiences without the teacher's being a music specialist. Records for free rhythmic activity are readily available.

The "specialist" has a real and vital part in the total pattern of child growth but in a different way than existed in the past. Instead of working directly with the child, it now becomes the responsibility of the "specialist" to assist the classroom teacher in interpreting and using those materials. It is the teacher's responsibility to interpret the child's needs and to plan the types of activities required. The "specialist's" greatest contribution (in words of a classroom teacher) is no longer "what to" but "how to" or "show me how."

CARROLL A. RINEHART,
Elementary Music Supervisor

The self-contained classroom has proved:

Children are more interested in keeping their rooms attractive when they work and plan their art with their own classroom teachers. Teachers and children have time to plan bulletin board

exhibits of their other work, which special art teachers do not have. Fair exhibits and other educational displays show a definite improvement when all of the teachers plan and help.



Arrangement is a definite part of the modern art education curriculum, and it is wise to have as many teachers as possible participate. Classrooms take on a different appearance when every teacher is concerned with teaching her own art curriculum.

MISS IRENE ERICKSON
Assistant Superintendent,
Elementary Schools

A third grade teacher contributes:

When you asked me the question, "Would you like to be relieved of your art class?" I immediately started defending the self-contained classroom, as I couldn't stand to have that class taken from me. Art is such a social affair in my classroom. There's a chance to re-group children on basis of interest and for socio-metric reasons. There's a give and take you don't get in any other subject. We share our results in art and grow in tolerance and understanding (two badly needed areas of growth in modern society, I believe). We make for a better democracy even if we don't get good art results. However, we do. The work is stronger and not as apt to be just drawing. I can group the children so that projects taking a great deal of time still can be tackled. Special teachers are handicapped by lack of time in many needed areas of art edu-

(please turn to page 18)

ON BEING AN ART DIRECTOR



ROSEMARY BEYMER,
Director of Art Education
Kansas City, Missouri

The checker at a neighborhood super-market where I go regularly, one day said, "What is your business?"

I replied, "I'm art director in the city schools."

"Oh?" (with the question trailing her voice.)

"Rather, I should say, I am an educator, an art teacher. I try to help children and grown-ups with all kinds of art activities."

"You have a big order,—it must be fun."

With that remark from her I moved on through the line and left the store still thinking of her question. What do art directors, art supervisors, or whatever their titles may be in this same category, do? This position does have a big order to fill. As one making out a shopping list, I jotted down what we do.

- Increase Understanding of Art Education
- Encourage creative work
- Help plan art curriculum
- Offer in-service training
- Visit classrooms
- Attend staff and other school meetings
- Order supplies and equipment
- See that a variety of materials are used
- Plan exhibitions
- Give demonstration lessons
- Cooperate with civic organizations on cultural affairs
- Talk to P.T.A. and other groups
- Sell art education
- Belong to civic groups
- Belong to professional organizations
- Attend conventions

- Keep up on new trends
- Confer with administrators, principals and teachers
- Act as a counsellor on many occasions
- Participate in Radio and TV
- Suggest color, etc. for new and old buildings
- Answer questionnaires
- Write reports
- Maintain office routine
- Interview applicants
- Keep personnel contented
- Maintain calmness and a sense of humor

The checker was right, the art director's duties are a big order. Many duties are omitted here no doubt, just as one might leave out items on a shopping list, and sometimes very important ones at that. Then too, shopping lists do not always itemize in order of importance. But in looking over this list one becomes aware of the broad scope of the work and of the opportunities offered for work in the community.

Each community has many cultural resources, and the art director realizes that the boys and girls in today's schools are tomorrow's citizens. They must want to live in a community which fosters the arts, and realize that art fulfills a basic need. The art director hopes too, that the young people in the community develop discriminative tastes so that their living will be more pleasant and convenient. That these young people will want to continue with art activities, to be themselves, to live and to grow to their fullest capacities, is a paramount goal for the art director.

But actually, **what** does this person do? Here is a sampling . . . Arrives at Elementary School X. He meets the principal, who has called for him to come out, and discusses the selection of color for the painting of the auditorium. Talks over plans for the improvement of the appearance of the corridors, meets some of the teachers, and offers them suggestions for classroom art activities. Hears complaints concerning materials, endures many excuses for the limited time in today's world for accomplishing all that one wants to do. Back to the office that afternoon, the director finds several calls to be answered. Call the Purchasing Department and okay the color of construction paper which has just arrived at the warehouse; call Mrs. Blank, who would like to know where her child can take extra art les-

(please turn to page 19)

INFORMATIONAL STUDIES

THIS STUDY, presented by the Informational Studies Committee of the N.A.E.A. should be a challenge to teachers everywhere to consider the far-reaching implications of art needs of students. It is the hope of this Study Team that the material presented will encourage further study along these lines.



PAULINE JOHNSON
Chairman,
Informational Studies
Committee

"The Relation of Developmental Needs of Adolescents to Individual Growth in Art Education as an Integral Part of the Junior High School Program."

Chairman, Inez Stark, Art Instructor, Nathan Eckstein Junior High School, Seattle, Washington
Committee Members: Yukiko Ideta, Virginia Ballard, Gordon Bolland.

Description of the Study

The Nathan Eckstein Junior High School has an enrollment of 1250 students. Seventeen sections of seventh grade children were enrolled in September 1954 classes in art. Certain problems inherent in the organization of the school program present one basis of interest in the study. Following one semester in art classes for the seventh year, another year elapses before the eighth grade students enroll for another semester of art activities. A selected group of junior high students are enrolled in a program of three year duration for the study of the Spanish language and these students are deprived by the block of an opportunity to enroll in a ninth grade elective class in art.

The following items were selected by the committee as worthy of consideration in this study.

1. What will be the most effective method of developing a continuous program of growth in

art for our students with the above time lapse and block in programming?

2. What shall we present to our students to meet their growth needs, since so large a percentage of them meet a trained art teacher for the first time at the junior high school level?

3. How can we encourage them to use their art skills and knowledge in their school and daily life activities?

The survey sheet was selected as the best means to determine the consensus of current thinking:

1. A survey of pupil interests and needs on the basis of a multiple choice in the use of art materials and suggested projects.
2. A survey of teacher opinion in areas other than art in regard to skills needed for their area, related art activities and supplementary knowledge about art in relation to their area.
3. A survey in the form of a questionnaire covering all the areas of the study to be offered to seventh grade students without personal identification other than boy or girl student.

Limitations of the Study

1. The time element was short for the purpose of checking again on important developments or to start further study indicated by these developments.
2. The interruption of general school activities in which many seventh grade students were involved provided a pull away from the art activities developing at that time and consumed student time which might have been given to them.

Findings of the Study

The survey sheets given to teachers in areas other than art gave the following consensus of opinion.

1. Although the teachers were asked to list the skills they thought art students should have to do good art work in their area, all avoided an answer to this question.
2. There was agreement in thinking on the part of the teachers that motivation and choice of activity were inseparable and that use of his or her art knowledge was a child's personal responsibility.

3. In relation to their own teaching area, all agreed that information about art in relation to people was important in the development of social understanding.
4. Most of them favored the use of student committees to carry out art activities, especially those related to their class organization or to their home room organization.
5. They listed as possible activities, displays of student work with an emphasis on seasonal activity, organization of class work for study and evaluation upon the bulletin board, reports about art, a strong use of graphic illustration related to their area, posters, notebook covers, puppets, and the use of visual aids to develop understanding about painting, sculpture, and architecture.

The survey sheets given to students indicated that:

1. They appreciated the opportunity to make a choice in use of materials and in the art activity.
2. They were glad to break away from two-dimensional work into three-dimensional problems.
3. They welcomed the opportunity to work in smaller groups on similar activities.
4. They enjoyed the opportunity to carry additional responsibility and to lead a group of their classmates.
5. When the children were offered a multiple choice, they selected the unfamiliar material and activities related to it.
6. When committees were organized for work in other areas, it was a matter of personal choice under student leadership. Sometimes the committees were formed in the art class, sometimes in the home room. At Christmas, all classes were active in the decoration of their home rooms.

The final questionnaire given to all students indicated:

1. The most useful art experiences:
 - a. An overwhelming preference for learning about drawing.
 - b. Learning to use many materials.
 - c. Skill in lettering and the use of color (equal in choice).

d. Learning how art applies to your life, at home, in school, in religion, and the community.

2. The use of art in other classes:

Responses indicated that a third of the entire group had done some art work in other classes. They listed, illustrations for stories and notebooks, drawings of musical instruments, sets for Christmas, posters, bulletin board displays, puppets, designs for metal projects, model building, maps and charts of various kinds.

3. The use of leisure time at home:

a. There was a wide range of activities.

b. These included the art class activities with a duplication of materials purchased by their parents.

c. Listed were: construction with balsa wood and wire, paper mache, puppets, painting with water colors and poster paints. Sixty-three students had received sets of oil paints as Christmas gifts. Clay was used in ceramics and ceramic sculpture.

d. Ten per cent of the total enrollment had started art activities for the first time at home.

e. Fifty per cent had increased their leisure time activities.

f. Thirty per cent had used art for the first time in other classes.

4. Seventy-five per cent said "Yes" to the question, "Do you talk about art with friends?"

a. Fifty per cent said it was an interesting topic of conversation.

b. Twenty students said it had helped them to make new friends.

5. Art improved their general neatness:

a. Eighty per cent of the total thought they had done so. A small per cent said art had helped them in handwriting and the organization of their notebooks.

6. The enjoyment of exhibits of art work:

a. Sixty per cent said they now stopped to look at art exhibits more often than they had done previously.

b. A small percentage had visited the art museums.

Summary

1. There is no prescribed formula for teaching art to children, but the best method of selecting and organizing art activities is by a

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"art education, a frontier for freedom"

the third biennial

APRIL 11 through 16, 1955

N.A.E.A. CONFERENCE

at a glance

HOTEL STATLER, CLEVELAND, OHIO

PRE-CONFERENCE ACTIVITIES

MONDAY, APRIL 11

8:30 a.m. Tavern Room

N.A.E.A. Council Meeting

1:00 p.m. Parlor C

Orientation Session for Workshop Leaders

WORKSHOP SECTION MEETINGS

2:00 p.m.

GROUP I. Parlor A-B-C

DIRECTORS OF ART IN CITIES WITH POPULATION OF 200,000 AND OVER

GROUP II. Parlor D-E-F

SUPERVISION OF ART IN CITIES UNDER 200,000

GROUP III. Parlor G

COLLEGE TEACHERS OF ART EDUCATION

Section I. Parlor H

Suggested Topic: ART EDUCATION FOR ELEMENTARY TEACHERS

Section II. Parlor L

Suggested Topic: ADVANCED PROFESSIONAL PROGRAMS IN ART EDUCATION

Section III. Parlor M

Suggested Topic: CURRICULUM (Four-Year Program for Preparation of Art Teachers)

GROUP IV. Parlor (to be announced)

STATE DIRECTORS OF ART EDUCATION

GROUP V. Parlor (to be announced)

ART EDUCATION IN RURAL AREAS

GROUP VI. Parlor 345

COMMUNITY ART PROBLEMS

7:30-9:00 p.m.

WORKSHOPS CONTINUE

7:30 p.m. Tavern Room

N.A.E.A. COUNCIL

TUESDAY, APRIL 12

9:00 a.m.-12 noon

WORKSHOPS CONTINUE

GROUP I., II., V., VI.

CONTINUING PROBLEMS UNDER DISCUSSION

GROUP III.

COLLEGE TEACHERS OF ART EDUCATION

Section IV. Parlor H

Suggested Topic: PREPARATION, SALARY SCHEDULES, AND TEACHING LOAD OF THE FACULTY

Section V. Parlor L

Suggested Topic: PROFESSIONAL LABORATORY EXPERIENCES—STUDENT TEACHING

Section VI. Parlor M

Suggested Topic: RESEARCH IN ART EDUCATION

GROUP IV.

Third Session, Parlor (to be announced)

Reports: Recent trends in the pre-service and in-service training of art teachers

Fourth Session Tavern Room

Report: Governmental appointments and legislation

1:30-4:00 p.m.

WORKSHOP SUMMARY SESSIONS

4:00 p.m. Grand Ballroom

GENERAL MEETING OF ALL PARTICIPANTS
PRE-CONFERENCE WORKSHOPS

8:15 p.m. Grand Ballroom

ORIENTATION OF INTEREST GROUP LEADERSHIP TEAMS

WEDNESDAY, APRIL 13,

8:30 a.m. Mezzanine

REGISTRATION

9:00 a.m., Euclid Ballrooms Entrance

FORMAL OPENING OF EXHIBITS

9:30 a.m.-11:15 a.m. Grand Ballroom

FIRST GENERAL SESSION

Address, ART EDUCATION, A FRONTIER FOR
FREEDOM Dr. William Milliken

PANEL, HOW THE ARTISTS VIEW ART EDUCATION AS A
FRONTIER FOR FREEDOM

12:30 p.m. Grand Ballroom
LUNCHEON

Officers of N.A.E.A. REGIONALS and STATE AS-
SOCIATIONS

1:15 p.m.-2:45 p.m.

CONFERENCE WORK GROUPS

AREA I

IMPROVING THE COMMUNITY THROUGH ART

How can we show the values of art to school ad-
ministrators and the public? (Parlor B)

What kind of art program can help solve com-
munity problems? (Parlor C)

How can an art program for adults contribute
to community life? (Parlor E)

AREA II

IMPROVING THE SCHOOL ART PROGRAM

What should we teach in the elementary school
art program? (Parlor L)

What should we teach in the junior high school
art program? (Tavern Room)

What should we teach in the senior high school
art program? (Parlor 345)

How do the art program and the general school
program influence each other? (to be announced)

AREA III Parlors (to be announced)

IMPROVING OUR TEACHING OF ART

What kind of a classroom environment frees
children to be creative?

What should classroom teachers learn about art
in their in-service training?

How can we tell when we are teaching effec-
tively?

AREA IV Parlors (to be announced)

ENCOURAGING GROWTH THROUGH ART

What art skills should we teach to help elemen-
tary school children grow?

What skills should we teach to help secondary
school students grow?

What do adolescents need from an art program?

AREA V Parlors (to be announced)

ENCOURAGING ART APPRECIATION THROUGH THE SCHOOL ART PROGRAM

How can art activity develop art appreciation?

How can works of art be used to help elementary
school children in their own art activities?

How can works of art be used to teach secondary
school students?

3:00-5:00 p.m. Auditorium Halle Dept. Store

DEMONSTRATIONS, SCULPTURE, WEAVING,
ENAMELING, CREATIVE STITCHERY

5:30 p.m.

REGIONAL COUNCIL MEETINGS

8:15 p.m. Grand Ballroom

SECOND GENERAL SESSION

Address: Culture and Politics Norman Cousins

10:00 p.m.-1:00 a.m. Grand Ballroom

SHIP'S PARTY

THURSDAY, APRIL 14

9:00-10:30 a.m. Grand Ballroom

THIRD GENERAL SESSION

ART EDUCATION AND CREATIVE SOCIAL LIFE

Dr. Melvin Tumin

10:45 a.m.-12:00 noon

OPEN COMMITTEE MEETINGS

12:00 noon

STATE LUNCHEONS

1:30-2:45 p.m.

CONFERENCE WORK GROUPS (continued)

3:00-5:00 p.m.

DEMONSTRATIONS

Halle Department Store Auditorium

SCULPTURE, JEWELRY DESIGN

PRINTING, PUPPETRY

4:00-6:00 p.m. Parlor L

TEACHER FELLOWS, FUND FOR THE ADVANCE- MENT OF EDUCATION

5:30-6:00 p.m.

REGIONAL INFORMAL OPEN HOUSES

8:00 p.m. Grand Ballroom

FESTIVAL OF THE ARTS

FRIDAY, APRIL 15,

9:00-10:00 a.m.

CONSULTATION HOUR

10:30 a.m.-12 noon

CONFERENCE WORK GROUPS (continued)

12:30 p.m. Grand Ballroom

LUNCHEONS

1:30 p.m.

TOURS

Tickets for Tours are \$1.00.

CULTURAL CENTERS

Tour I Cleveland Museum of Art

Tour II

Western Reserve University

Cleveland Institute of Art

Western Reserve Historical Society

Tour III

Karamu House

SCHOOL ACTIVITIES**Tour IV**

George Washington Carver Elementary School
Kinsman Elementary School
Woodland Elementary School

Tour V

John Marshall High School
Lakewood High School
St. Edward High School

ARCHITECTURAL INTERESTS**Tour VI**

George Washington Carver Elementary School
St. Joseph High School
Euclid High School

INDUSTRIAL DISPLAYS**Tour VII**

Nela Park

Tour VIII

American Greetings Corporation

4:00 p.m. Tavern Room

N.A.E.A. COUNCIL MEETING

8:15 p.m. Grand Ballroom

FOURTH GENERAL SESSION

INTERNATIONAL FREEDOM AND ART EDUCATION
Edwin Ziegfeld, President, INSEA

SATURDAY, APRIL 16

9:00-9:30 a.m. Grand Ballroom

AWARDING OF SHIP'S DOOR PRIZES

9:30-10:30 a.m. Grand Ballroom

FIFTH GENERAL SESSION

Business Meeting

10:40 a.m.-12 noon Grand Ballroom

SIXTH GENERAL SESSION

FREEDOM AND TODAY'S CITIZEN

The Honorable Wayne Morse

12:00 noon

ADJOURNMENT OF THE CONFERENCE

2:00-6:00 p.m. Tavern Room

N.A.E.A. COUNCIL MEETING

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The following hotels come highly recommended. If you are unable to secure a room reservation at the Statler, please contact one of the following hotels:

	Single	Double
Hotel Hollenden 610 Superior Ave. Cleveland 1, O.	\$5.00-\$ 9.00	\$8.00-\$12.50

Hotel Carter Prospect & E. 9th St. Cleveland 15, O.	\$4.75-\$ 8.00	\$7.25-\$11.00
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Manager Hotel 1802 E. 13th St. Cleveland, Ohio	\$5.50-\$ 9.00	\$7.00-\$ 9.00
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Cleveland Hotel Public Square Cleveland, Ohio	\$6.00-\$10.00	\$8.50-\$10.00
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BOOK AND FILM REVIEWS



HELEN CABOT MILES
Art Teacher, High School
Newton, Mass.

Report in Primary Colors. 33 min., color and sound; rental \$12.00 for one to three days, \$18 for a week; sale \$186.00.

Film Production Service, State Department of Education, Richmond 16, Virginia.

(Virginia Public Schools and state-supported colleges can borrow the film from the State and Regional Bureaus of Teaching Materials.)

The Department of Art Education of the state of Virginia can certainly take pride in its first venture into film-making. There may be a better film available on an art program in an elementary school, but if so, it has not yet come to the attention of this reviewing committee. For here is an offering made with understanding and loving care by educators, for educators and for educational purposes. Further, the accompanying brochure is such a useful addition to the film itself, what with its inclusion of suggestions for its use, topics for discussion, and specific areas for study, that one is tempted to reproduce all three pages, in total. But a few samples will have to suffice.

"This film has been produced to help school personnel and others understand the contributions which the arts can make to individual and group living in the elementary school . . . The title is symbolic, the words "Report in Primary Colors" referring to young children as raw material ready to be molded, through the guidance of sympathetic and skillful teachers, into alert

and sensitive human beings . . . The arts are also generally thought of as modes of expression which add "color" and form to living.

Notable features are these:

The school situation pictured seems completely "real", not at all trumped up. The fact that the building itself is old, yet accepted as a challenge, not an excuse, should give courage to other teachers. Process is stressed rather more than end result; thus the observer is led to see the importance of **doing** as an educative factor.

The camera is kept at the eye level of a child, with interesting and significant psychological effect upon adults who tend to forget the difference that **point of view** can make to observation, perception, and reaction.

The photography is good; probably better than the sound, for southern accents to an unac-

(please turn to page 14)

CREATIVE HANDS SERIES No. 3

To those that already know the films in the CREATIVE HANDS SERIES No. 1 and No. 2, this announcement will be most welcome. We feel sure you will want to place orders immediately, so we suggest you communicate with your Audio Visual Director or Board of Education.

Those who do not know of the CREATIVE HANDS films should delay no longer in acquainting themselves with this popular Series, which now numbers eleven films.

C. D. GAITSKELL is again the Educational Consultant for this new Series comprising:

ART FROM SCRAP (elm.) 6 min. color

MURAL MAKING (elm.) 6 min. color

PICTURE MAKING BY TEEN-AGERS
11 min. color

(This film logically follows the two earlier films BEGINNING OF PICTURE MAKING and PICTURE MAKING AT THE GANG AGE).



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BOOK AND FILM REVIEWS

(continued from page 13)

customed ear, albeit charming, might hinder "hearability". But it is not necessary to hear every word in order to enjoy or profit by the message, which is one of concern to both teachers and laymen, to P.T.A. groups or any adult organizations that are concerned with the role of creativity in the process of education.

Bravo, Virginia!

While we're on the subject of those enterprising Virginians, what could be more appropriate than to comment upon the rewarding efforts of Dr. Richard Wiggin (Assistant State Supervisor) in presenting concepts of spatial composition in clear, concise form in his recently published *COMPOSING IN SPACE* (McKnight and McKnight, Bloomington, Illinois, 1954. 48 pp. \$1.00). An attractive paper-bound booklet, well illustrated with some 44 diagrams ranging from simple to more complex, it should find a ready market among art teachers. For the generation (like mine) reared before the great liberating influences of Einstein, TV, jet planes, and the atom-

smashers, still struggling with Kepes and Moholy-Nagy, this lucid and unpretentious little publication could be a godsend—a sort of bridge between the limiting concepts rampant in art schools of the 'twenties (when our neurological reflexes were conditioned) and new dimensions. . . . But don't be frightened by that word *dimension*, for Dr. Wiggin never even mentions the fourth.

A glance at the table of contents will help to give an idea of the subject matter and its excellent organization:

What is Architectonic Space?

How is Space Created?

1. Contrast of Size
2. Contrast of Shape Character and Shape Direction
3. Contrast of Values
4. Contrast of Colors
5. Contrast of Textures

How are Tensions Organized to Create Space?

1. Elements of Architectonic Space Composition
2. Characteristics of a Plane
3. Organizing Tensions Between Planes

Guiding Factors in Designing Space Compositions Problems.

The problems here outlined—or others that might be suggested by the text could be adapted to classroom use at several levels—from junior high up; or, on second thought perhaps, simplified, from junior high down, too, since this current generation seems to come with its space-concepts already built in and could very possibly teach us old-timers with our rigid perception-habits a thing or two, if we would only let them!

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The Nominating Committee worked long and harmoniously for a period of two and a half months before arriving at a strong slate. The amazing fact is that having agreed on a plan of sequential steps, it was possible to work democratically even through the mail.

The coming years are crucial ones for N.A.E.A. and with this thought in mind your Committee urges all members to avail themselves of the BALLOT. Members will determine the type of leadership they wish and with that the fortunes of the Association. As good citizens, we urge you to use your privilege.

Respectfully yours, Howard Conant, Buffalo, N. Y.; Joseph Marino-Merla, Auburn, Ala.; Reino Randall, El-lensburg, Wash.; Bernice Setzer, Detroit, Mich.; I. L. de Francesco, Kutztown, Pa. (Chairman).

BIOGRAPHICAL DATA OF CANDIDATES FOR OFFICES IN NAEA

For President

IVAN E. JOHNSON

Head, Dept. of Arts Ed., Florida State University, Tallahassee. NAEA-WAA member 7 years, SEAA member 3 years; vice-pres. NAEA; Program Chm., 1955 NAEA Conf.; member, NAEA Comm. for Exec. Secy., 1955 Yearbook.

For Vice-President
(one to be elected)

WILLIAM BEALMER

Dir. of Art Ed., Dept. of Publ. Instr., Springfield, Ill. NAEA-WAA member 6 years; Conv. Mgr. WAA; chm., Conf. Demonstration Comm.; member, NAEA Legislative Comm.

For Vice-President
(one to be elected)

W. REID HASTIE

Asso. Prof. of Art Ed., University of Minnesota, Minneapolis. NAEA-WAA member 8 years; member WAA Council; co-chm., NAEA Coll. Tchrs. of Art Comm.; member NAEA Pre-Conf. Workshops, Motion Pictures & Research Comm.

For Vice-President
(one to be elected)

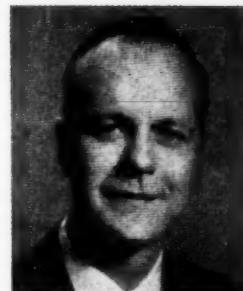
STUART R. PURSER

Head, Dept. of Art, University of Florida, Gainesville. NAEA-SEAA member 7 years; past pres. SEAA; member SEAA & NAEA Councils; member, NAEA Policy Comm. & Conf. Publicity Comm.

For Secretary-Treasurer

HORACE F. HEILMAN

Prof., Art Ed., S.T.C., Kutztown, Pa. NAEA-EAA member 13 years; sec'y.-treas. NAEA; editor, EAA Art Education Bulletin; chm., NAEA 1955 Yearbook & Conf. Printed Program Comm.



NOTICES

INTERNATIONAL CHILDREN'S DRAWING COMPETITION FOR MOTHER'S DAY—MAY 8, 1955

Announcement has been received of an International Children's Competition for drawings of "My Mother." This understanding is being sponsored by the Federation of UNESCO Associations in Japan and the "Morinaga" Society for Praise of Mothers. It is also being supported by the Japanese Ministries of Education, of Welfare and Foreign Affairs and the Japanese National Commissioner for UNESCO.

Entries are invited from children in all member states of UNESCO and other countries for the competition. All entries will be displayed at the "Mothers of the World Exhibit" which is to be held in Japan in May 1955.

Japanese dolls and medals are to be awarded as the prizes.

RULES AND OTHER DETAILS

1. Theme of Drawings—"My Mother"

Each entry should be (1) a portrait of a mother, (2) a drawing depicting an aspect of a mother's life or (3) a drawing showing members of a family or family life, with the mother as the central figure.

2. Eligibility

Children up to the age of 13, i.e., those born on or after May 7, 1942, of all member states of UNESCO and other countries are eligible to submit entries.

3. Particulars Concerning Drawings

Each drawing must be the entrant's own work. Joint works by children of the same age will, however, be accepted.

All drawings must be those completed on or after April 1, 1954.

There are no restrictions on the type of materials used other than that pencil drawings will not be accepted. Color-paper work will also be accepted.

The drawings may range in size from 35cm. x 26cm. (12" x 9") up to 70cm x 52 cm. (28" x 20") unmounted. Drawings may be submitted to the Embassy of Japan either mounted or unmounted.

4. Age Groups

For children from six up to 13 years of age inclusive, each year will constitute an age group.

Children of five years of age and under will constitute a single age group.

5. Number of Entries

Each entrant will be limited to one drawing. A joint work will be considered as an entry by each of the children concerned.

Each country will be limited to 100 drawings. It is desired that each country submit around 10 drawings for each age group.

6. On the back of each drawing, the following particulars should be written in block letters:

Entrant's Full Name;
Full Postal Address;
Date of Birth;
Sex.

7. Forwarding Address and Related Particulars

All United States entries should be sent to the Embassy of Japan, 2514 Massachusetts Avenue, N.W., Washington 8, D. C.

8. Closing Date and Date of Announcement of Awards

Entries should be postmarked not later than April 15, 1955. There the selection will be made of paintings to be sent to Japan. No work submitted to the Embassy of Japan can be returned.

The announcement of awards is scheduled for Mother's Day, May 8, 1955.

9. Judging

The award of prizes will be determined by the sponsors with the assistance of a panel of judges.

About a dozen persons—artists (painters), drawing and handicraft teaching experts and leading foreigners in Japan—will comprise the panel.

10. Exhibit and Publication Plans

The drawings will be exhibited in Tokyo and other major cities in Japan.

The prize-winning drawings will be compiled and published in book form. Copies of this book will be donated to all participating countries.

Drawings submitted by Japanese children will also be sent to the participating countries.

(All the drawings received in Japan shall become the property of the Co-sponsoring Organizations and shall not be returned to their entrants.)

RARE MASTERPIECES OF WORLD ART

Art educators will be interested in the February 1955 (Vol. VII, No. 9) issue of the UNESCO Courier which is given over to "Rare Masterpieces of World Art." Special articles deal with art from Norway, India, Australia, and Yugoslavia. In addition to the large number of black and white illustrations, the front and back covers, four-page supplement, are in full color.

Individual copies of the Courier can be secured from the International Documents Service, Columbia University Press, 2960 Broadway, New York 27, N. Y. at twenty-five cents per copy.

PENNA. ART EDUCATORS TO MEET

The 11th Annual Western Pennsylvania Conference on Art Education will be held on April 1 and 2 at State Teachers College, Edinboro, Pennsylvania.

Featured are to be demonstrations; discussion groups on elementary, secondary, and special topics; experimental movies; and commercial exhibitions.

Harold A. Schultz, Professor of Art Education, University of Illinois will be the principal speaker on the theme "A Design for Art Education."

PENNSYLVANIA ART EDUCATION ASSOCIATION

The 2nd Annual Spring Conference of the Pennsylvania Art Education Association will be held on Friday and Saturday, April 29 and 30 at the Theodore Roosevelt Jr. High School, 2800 West 4th St., Williamsport, Penna.

MAINE

The recent Maine Newsletter has devoted its entire issue to the International School Arts Program sponsored by the Junior Red Cross. Increases in membership and state wide activity in the arts indicates that Maine is becoming one of our very active states in promoting a good art program in the schools.

FLORIDA

The newly published report of the Florida Education Association, Art Section, dealing with their second annual art work-conference report is one of the finest and most comprehensive we have received. The report indicates a widespread interest in the art education program and a very active association.

UNESCO books on art

The Artist in Modern Society

Does the painter have any rights to his work after it has been sold? Should the writer have a "secondary profession"? Plain-speaking spontaneous expression by top-flight practitioners in the world of arts and letters, including Georges Rouault, Henry Moore, and Thornton Wilder. **Paper-bound \$1.00**

Education and Art

Edited by EDWIN ZIEGFELD. Artists and art teachers from 20 nations write on every aspect of "The Teaching of the Visual Arts," from the role of the artist in our culture to the role of colored paper in the classroom. Essays by Herbert Read, Henri Matisse, and 38 others. 38 pages of magnificent illustrations—24 in full color. **\$5.50**

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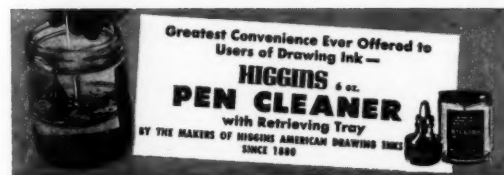
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THERE'S MORE ART IN THE SELF-CONTAINED CLASSROOM

(continued from page 6)

cation. When children get their other lessons finished, they may go back and weave, model in clay, finish other art work, or just explore materials. The self-contained classroom is the only real way art is completely creative and contributing to the complete growth of the child. I don't want to teach art only . . . I want to teach art to children. Even though I have had enough art in in-service training and summer school work that I could become a specialist; I see too many strong holds for the self-contained classroom.

MARILYN BERNHARDT,
Third Grade Teacher
Peter Howell School

Why I believe in the self-contained classroom:

The young child entering school for the first time is being separated from the mother, with whom exists the closest bond. He needs someone to substitute for the mother and to give security in the new environment. Working in close relationship with one teacher in the classroom meets this need.

The relationship that can be developed in this situation also meets many other needs in the school life of the child. It affords opportunity for gaining insight and understanding necessary in order to provide the best possible program throughout the school day, every day. It enables the teacher to provide the most valuable experiences for the best teaching-learning situations. The teacher in the self-contained classroom is able to capitalize on the interests arising from subject matter areas such as the social studies for reinforcing the teaching of the basic skills of the 3 Rs. The teacher utilizes these interests as motivation and content for creative and self-expressive activities. Art activities as pupil responses not wholly dependent on the language factor take on added significance.

Evaluation of teaching and learning in the self-contained classroom views the child throughout the school day through the entire curriculum.

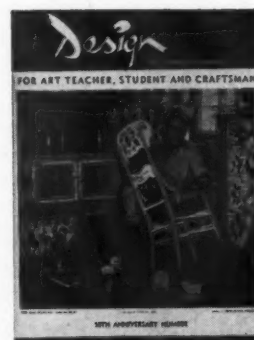
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1. Time—1
2. Laboratory—1
3. Classroom—1

ON BEING AN ART DIRECTOR

(continued from page 7)

sons, his teacher told her that he had ability; call the principal of High School B, the reserve teacher in art is not able to handle the classes; call the Public Information Department concerning posters for Fire Prevention Week; call Miss Smith, who wants advice on where to go for her degree in art education. Letters from the Curriculum Department, from dealers of supplies and equipment, art schools, requests, questionnaires and so on, need answering. The day is over.

Another day and it is quite different. The art director meets with the planning committee concerning the art rooms for the new high school, makes a radio worksheet for the weekly program, plans an exhibit with the art assistants for elementary grades, sends notices to high school art teachers, confers with the Junior Red Cross Director, and has many interruptions. No two days the same, no two tasks quite alike, no time to become bored with the routine of a job.

The duties of an art director or supervisor are more or less the same all over the country, as well as their problems. Attending conventions and other professional meetings makes one well aware of that. Such questions as . . . How many assistants do you have in the department . . . Where do you get your new teachers . . . How much in the budget is allowed per student for art . . . How are your materials and equipment selected and purchased . . . What kiln do you find most satisfactory . . . What type of in-service training do you offer the teachers . . . Do you have self-contained classrooms . . . Do teachers receive credit for attending in-service training? Again and again these problems, common to all department heads, are bandied around.

It is the responsibility of the director to do all in his power to make a good program function in the school system and to make the community aware that such a program exists. If art is to function in the schools it must have the understanding and support of the administrators, principals, teachers and parents. If art is to be successful, as it has been said many times, all these people must realize that there is such a thing as creative child art, and that art education ties

up with and is a part of general education. Art education is a must today and is part of the total development of all levels; children, teen-agers and adults.

The art director should introduce art wherever possible, encourage teaching that will allow boys and girls to learn, to be inventive, and to be creative through experiences with many art materials. The art director should inspire teachers to make general education more palatable through art activities.

Yes, being an art director is a big order . . . and fun, too!

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NEEDS OF ADOLESCENTS TO
INDIVIDUAL GROWTH IN ART
EDUCATION AS AN INTEGRAL PART
OF THE JUNIOR HIGH SCHOOL PROGRAM**

(continued from page 9)

survey of pupil interest and needs.

2. The element of choice in materials and projects is important to motivation and satisfaction in the experience.
3. For many students, the experiences should be short and varied, and the material offered to them should stimulate them to create.
4. Growth is aided by the kind of art experience and the way of presentation. More stimulation is brought about when students are prepared for a project by films and actual examples. There should be concrete evidence of what they are going to do.

—Yukiko Ideta

5. It is hard for a seventh grade child to be reflective about art problems. It is the superior child who is reflective at this level. The average child can be guided in this pathway if the work is slanted this way. Art terms should be used during the semester and students should evaluate each other's work in an objective fashion.

—Yukiko Ideta—Inez Stark

6. The need expressed by seventh grade children that instruction in drawing is of primary importance probably comes from a great desire to say more than they are able to do graphically. It was not stressed by teachers throughout the semester and little technical help was given. Probably technical help should be given and all children encouraged to do more drawing of the illustrative type. Films shown in Language Arts and Social Studies Classes might furnish interesting motivation for the average student.
7. Less technical help would be needed in drawing at the junior high school level if children were encouraged to observe and draw more at the elementary level. —Gordon Bolland
8. Teachers in areas other than art believe that the use of art knowledge is a child's own responsibility. The child may be made aware of this responsibility by the kind of art teaching that is given to him. If his contribution is appreciated and through his art activities he becomes socially adjusted, alert to his opportunities to use his newly acquired skills in other areas and for his own enjoyment, then art becomes an integral part of his personal life and school life as well. The exploitation of materials for display in classrooms has been found to be the open doorway to further growth.

a few copies still
available . . .

Art and Human Values

• 1953 N.A.E.A. Yearbook

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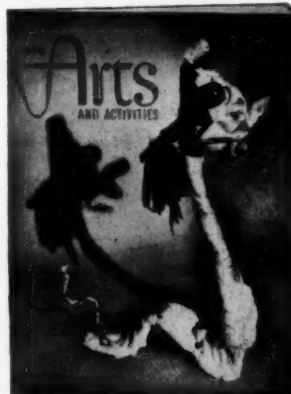
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